

Dwight's Journal of Music.

WHOLE No. 833.

BOSTON, SATURDAY, MARCH 22, 1873.

VOL. XXXII. No. 25.

Gossec.

[Translated from the French for Dwight's Journal of Music.]

III.

Along with this impulse given by Gossec to instrumental and sacred music, a great revolution was going on in dramatic music. The Opera had not been able to disengage itself from the swaddling-clothes with which Lully had bound it at its birth. The attempt made in 1750 to introduce Italian music had only provoked a fierce paper war, the result of which was the almost immediate dismissal of the unlucky Italian singers. J. J. Rousseau had produced his *Devin du Village*, the success of which seemed to predict that the reign of melody was about to commence. But this effort, however successful it may have been, was, so to speak, abortive, and found no imitators. The slow, psalm-like strains of Lully and his followers were quickly restored to public favor. Rameau, who for a moment had been nearly dethroned, regained his ascendancy, and his repertoire, for a short time banished by the appearance of the Italian *buffonistes*, had again almost undisputed possession of the bills of the royal Academy of Music. In the meantime the revolution vainly attempted at that theatre was going on in another place. Beside that public encrusted with prejudices, whose apathy and whose habits of routine it is impossible to overcome, is another, young and progressive, whose enthusiasm nothing can check, and whose taste and whose sympathies always triumph in the end. This public, attracted for the moment to the opera by the representation of *La Serva Padrona* and other master-pieces of the Italian school, soon forgot the way to that theatre when those works were no longer given. It took that to the Comédie-Italienne, where their translations were performed, and where Duni, Philidor and Monsigny had already attempted to prove that pleasing music could be made even to French words. Philidor's *Bloise le savetier* was given in 1759, *Le Soldat Magicien* in 1760, *Le Maréchal ferrant* in 1761. Monsigny had prepared the way for his master-pieces, *Le Déserteur* and *Félix* by works of less merit, but which showed what might be expected from his genius. These were: *On ne s'avise jamais de tout*, 1761; *Le Roi et le Fermier*, 1762, and *Rose et Colas* in 1764. It was in that year that Gossec made his first effort in the dramatic style and gave, at the Comédie-Italienne, *Le Fauz Lord*, the music of which caused its success. In 1767, his little opera of *Les Pêcheurs* met with such success that it occupied the stage nearly the whole of the remainder of the year. It was followed the next year by the *Double Déguisement* and *Toinon et Toinette*.

But in 1767 a very colossus of talent took possession of a stage which he was destined during a period of more than forty years to adorn and enrich, Grétry produced his *Huron*, and Gossec saw that with such a rival no con-

test could be possible. He resumed his place of composer of instrumental music, and the following year founded the celebrated amateur concert, the orchestra of which was conducted by the famous Chevalier de Saint-Georges. This orchestra, created by Gossec, was the first complete orchestra that France had ever possessed. In order to appreciate the innovations made in the composition of this orchestra, it will be proper to cast a retrospective glance at what had been for a century the assemblages of musicians figuring either in the theatres or in concerts.

Lully, in creating the Opera, had found in France no suitable elements for the proper foundation of this species of performance; he was obliged to make use of the very considerable resources to be found among the professional musicians, scattered as they were with no centre of union and no acquaintance with concerted music. Later he trained up pupils and succeeded in bringing together an orchestra, whose arrangement seems singular enough to us, accustomed as we are to a wealth of instrumentation far removed from the simplicity of those primitive germs. The orchestra of Lully's opera was arranged in the following manner: the stringed instruments were divided into five parts, comprising first violins, first viols, viols, bass and double bass viols. Violoncellos were not introduced until later, and the modern double bass was not admitted into France until 1709, long after the death of Lully. It was played for the first time by one Montclair, a very clever composer, in *Jephthé*, an opera of his own composition. The effect of the instrument was found to be excellent, and Montclair was engaged at the Opera as contra-bassist. At first he was expected to play only once a week, on Saturday, the great day for the Opera, and that of the best performances. It was not long before the contra-bass was demanded every day; then a single one was not enough, one was added, afterwards two, then three, then four. At present there are eight in the orchestra at the Opera.

To return to Lully's orchestra, we must give a list of the wind instruments. These were numerous, but were divided quite differently from those of our day. First there were the flutes, not the German flute, the only one now in use, but the beaked flute (of which the flag-colet remains to us), and of which the smallest inconvenience was its being almost constantly out of tune. The flutes formed one complete family; there were treble, tenor and bass flutes. It was the same with the oboes, the bass of which is the bassoon. For brass instruments, there were trumpets with stops and hunting horns; and for instruments of percussion they had kettle-drums and tambourines for dance music. They had also a harpsichord for accompanying the recitatives. But what they were entirely ignorant of, was the art of blending these different instruments together. When

the composer desired a *forte*, he wrote the word *tous* (all), and then the copyist doubled the parts for the stringed instruments by parts for wind instruments of corresponding register. In certain passages, rarely except in *ritornellos*, the composer wrote flutes or oboes, and these instruments played alone, which was the easier for them as their system was complete. The bassoons played almost always with the bass and double-bass viols, which, mounted with many strings, had very little sonority. But the idea of taking advantage of the difference in the tone of their instruments, and of giving them particular parts for the purpose of blending them together, had not occurred to them. However, Lully's orchestra excited the admiration of his contemporaries, and one of his panegyrists lauds him for having introduced every known instrument, even, he adds, *the tinker's whistle*. I have looked over all of Lully's scores without finding any indication of these instruments, which are entirely unknown to me.

When Rameau gave his first opera, *Hippolyte et Aricie* (1733), instrumentation had made great progress; the German flute had replaced the beaked flute; the oboes had been perfected; they were played with finer reeds and had gained greatly in softness and sweetness. Rameau, who was fertile in invention, made great innovations in the arrangement of parts; he concerted wind with stringed instruments, and produced surprising effects by means of these combinations. The clarinet, invented in 1690, was not used in France until 1745, and then by Rameau in his opera *Le Temple de la Gloire*; but it made part of the orchestra only occasionally, and in the overture as a rare and curious instrument. The clarinet had not yet obtained the freedom of the orchestra. As late as 1780 the Comédie-Italienne possessed none. Grétry, however, had made use of it in *Zémire et Azor*, but only in the minor trio, and as an unusual instrument which must produce a magical effect. Besides, the clarinet, at the time it was introduced into France, was not the same instrument with sweet, melancholy tones which we now hear; on the contrary, it was harsh and piercing. The name it received proves this: *Clarinetto* is the diminutive of *clarino*, clarion, trumpet; in fact, the first composers who made use of it, employed it only to double the octave for the flourishes of horns and trumpets, and this use was continued even after the instrument was, as it were, transformed. Haydn and Mozart rarely fail to double their *appels* of horns and trumpets with the clarinet. The French horn appeared about this time, and caused the hunting-horn to be proscribed in the orchestra. Its virtuosos could practise upon it only in the dog-kennel and the ale-house.

After the preceding account we can imagine the effect produced by the performance of Gossec's 21st Symphony, in D, the score of which presents the union of two parts

for tenor violins, violoncellos, double-basses, one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets and kettle-drums. This is very nearly the arrangement adopted at present. Its effect was immense, and from that time the author continued to produce works composed upon that system, among others his symphony entitled *La Chasse*, which passed for the truest expression of the scene it was intended to describe, until Méhul's overture to *Le Jeune Henri*, for which in fact it had served as model, appeared and bore off the palm, which up to that time had been reserved for Gossec alone.

The directorship of the sacred concert becoming vacant in 1773, Gossec connected himself with Gaviniès and Leduc and obtained the position. In his hands it could not fail to prosper; to him it owed its great reputation, which he was continually increasing by new compositions. We may remark among others the Oratorio of the Nativity, in which was enthusiastically applauded a choir of angels, placed by the composer outside of the concert hall, and singing under the very dome of the edifice.

However, if Gossec, finding the rivalry of Grétry too dangerous, had relinquished the Comédie-Italienne, the Royal Academy of Music offered no similar peril. Since Rameau, a single composer had obtained a decided success at that theatre. This was Philidor with his *Ernelinde*; but he seemed to take up art only as a recreation. The one serious and important thing for him was chess, and it was only in the leisure moments left from his favorite game and in order to rest from the fatigue caused by the combinations of the chess-table, that he consented to occupy himself with his operas. The very genuine talent of Philidor thus offered no serious obstacles, and Gossec, after the merited success of his great opera, *Sabinus*, was almost sure of occupying the place alone; when a rival not less formidable than Grétry had been, appeared and seized the position which for a moment Gossec might have flattered himself that he had gained.

Sabinus, played in 1773, had been followed by *Alexis et Daphne* in 1775, and it was in the month of April, 1776, that the first performance of *Iphigénie en Aulide* took place. This was the first of that series of master-pieces with which Gluck was about to enrich France. Be it said to the praise of Gossec, that he was not only among the first to recognize the superiority of Gluck, but he was also one of the most ardent partisans of that great man, aiding him in the performance of his works with all his influence and all his experience of men and things. Gluck, who appreciated Gossec's merit and his talent, swore to him an eternal friendship, in which gratitude must have borne a large part. Gossec gave to the Opera one or two other works, but he continued to obtain his greatest successes in the direction of instrumental and religious music. An impromptu afforded him an especially remarkable triumph. Gossec's manners were charming; notwithstanding his great talents he counted only friends, and he was every where received with open arms. A certain M. de Lasalle, Secretary to the Opera, had a small country-house at Chenevières, a village situated near Sceaux.

Gossec went there often on Sundays; the greater part of the artists of the Opera met there, and a sort of family festival was held. One fine day in summer, the day of the village fête, Gossec, who had set out early from Paris, had just arrived with three singers from the Opera, Lays, Chéron and Rousseau. Entering the salon they found M. de Lasalle in conference with the Curé of the place; they were about to withdraw discreetly, when M. de Lasalle insisted that they should enter.

"Come in, my friends," said he, "I cannot do without you; perhaps you can help me relieve this poor Curé from his embarrassment. He does not know which way to turn."

"What is the matter?" said the new arrivals.

"It is this, gentlemen," said the poor Curé; "they promised me at Notre Dame to send me singers to perform a musical mass. For a whole month I have been announcing it at church and have had it cried through all the neighboring villages and chateaux, and we are going to have a splendid assembly. Well! Now see how unlucky I am. I have just received a letter saying that Monseigneur will not permit the cathedral singers to come here to sing. You see I am a ruined man; all the fine people whom I was expecting will turn back without even entering the church as soon as they hear that the musical mass is not to take place, and bad news flies so fast! I shall lose the magnificent collection I was counting on, and these opportunities come only once a year."

"Mon Dieu, yes," added M. de Lasalle, "the worthy Curé was just asking me if I could not send to Paris for some singers from the Opera; but since you are here all ready, cannot you gratify his wishes?"

"What!" said the Curé, "are these gentlemen from the Opéra?"

"Certainly," said M. de Lasalle, "I beg to present to you Messrs. Lays, Chéron and Rousseau, three of our celebrities."

"Oh! I know these gentlemen very well," said the Curé, "I have often heard them spoken of."

"Where?" asked Chéron.

"At confession," replied the Curé. "Gentlemen, do a kind act; edify to-day those who yesterday perhaps ran the risk of damnation for the sake of hearing you."

"I ask nothing better," said Lays. "I would sing willingly, but I know nothing by heart."

"Neither do I," said Chéron.

"Nor I," said Rousseau.

"Well!" says Lays, have not we what we want here at hand? Let Gossec compose something for us, and we three will sing it."

"Compose what?" said Gossec, in an hour, without accompaniments!"

"Ah! Monsieur Gossec," said the Curé, "you have written such great, such beautiful things! It cannot be difficult for you to perform a good action, and that is what I beg of you."

"Well, then," said Gossec, "give me a sheet of ruled paper, and leave me alone for a quarter of an hour."

"Bravo!" cried Lays, "and during that time we will take our breakfast, so as to recover our strength and put us in good voice. You,

Curé, go and announce that nothing is to be changed except the names of the performers, and that instead of singers from Notre Dame, you are to have actors from the Opéra. If the devil gains anything by it, your collection shall lose nothing."

The Curé withdrew delighted; our three friends breakfasted, Gossec wrote as if by inspiration his *O Salutaris*. The three singers rehearsed it, their mouths full, and a few minutes afterward sang it in the church of Chenevières, exciting the admiration of the entire audience. The anecdote became known and the singers had to perform the piece the next Sunday at the sacred concert. It had immense success, and this improvised *O Salutaris* remains a master-piece.

In 1784, Gossec conceived the plan of a school of song. There was at that time no organized system of public instruction in music, and he felt the need of a school in which might be trained the singers whom there was so much difficulty in obtaining for the theatre. The Baron de Breteuil not only shared his ideas, but furnished him the means for carrying them out. This school, which contained the germ of what afterward became the Conservatoire, would no doubt have attained a high degree of development, had not the painful events of 1789 interrupted every enterprise and forced the founders to abandon their design. Gossec had reached his fifty-sixth year when the revolution broke out. A man of less energy might have become discouraged at finding his career interrupted, his habits interfered with, those whom he was accustomed to see around him scattered. His mind was still as young and vigorous as if he had been thirty years younger; he had embraced with ardor the liberal principles of '89; they were, in fact, those of the great majority, it is only the excesses of that revolution which caused it to be hated by those who had hailed it with transport.

[Conclusion next time.]

The Sonata Form.

BY W. G. M'NAUGHT.

[A paper read before the Tonic Sol-fa College (London), January 2nd, 1873.]

A Sonata is generally understood to be a composition in several movements for one or two instruments. These movements, although usually quite separable, are always connected with one another at least by relation of key; and each is constructed on one of several plans, the peculiar plan of the first movement being almost invariably. This particular plan has come to be known as the "Sonata Form," and it is called a "First movement." Frequently a later movement is constructed on the Sonata Form. Trios, Quartets, Symphonies, &c., being really Sonatas for a number of performers, have precisely the same scheme; and most Overtures are also cast in the form of a First movement. It should be clearly understood that the term "First movement" does not exclusively refer to the initial movement of a piece, and that the expression "Sonata Form" does not exclusively refer to the form of a Sonata. Both terms are used indifferently to identify a certain construction which it is the object of this paper to explain.

Of all forms of abstract music the sonata form is the highest. Haydn was the first great musician to grasp it, if he did not invent it (the germs of the form can be traced in the works of earlier writers), and his innumerable quartets and symphonies are to this day considered models of perfection in clear form. Mozart and Beethoven, especially the latter in his grand sonatas and symphonies, enlarged but did not alter the plan. Nearly all the classical instrumental works are influenced by the sonata form. "It is so gratifying to the ear, and so satisfactory to the musical sense that it has never been abandoned

by any composer who has once learnt to work in it" (Hullah). An effort to understand it will not be missed even by those claiming little or no technical knowledge of harmony, whose natural taste may have led them to enjoy the performance of great instrumental works. Their enjoyment will be enhanced and intensified when the form which great musicians have created is grasped and habitually followed. Recently all form in music has been vigorously attacked by an influential school of musicians nicknamed apostles of the Music of the Future. However, it is not my present purpose to attempt its defence; I have simply to expound it.

The mode of development in a first movement is thematic. That is to say the whole of the movement may be traced to the suggestions of one or two comparatively short themes. These themes are as it were the bud containing in embryo the full blown rose. In this principle of thematic treatment it will be observed there is a resemblance to the construction of a fugue, of which more hereafter. A first movement is divided into two parts, the divisions being commonly noted by a double bar and the sign of repeat. In the absence of the double bar in cases where the composer does not care to have each half repeated, the divisions can always be distinguished by the course of modulation and the completion of the ideas or subjects. The general theoretical plan may be first introduced as follows:—First a subject is proposed in the principal key of the piece. A subject is not necessarily a well defined melody; it may be characterized by peculiar rhythm or striking harmony; it is usually however a musical idea that can be easily detached from and remembered without its surroundings. See Mozart's sonata in F (No. 1, Peter's), measures 1 to 9 and again measures 44 to 50 of *Allegro*; Beethoven's sonata in F minor, op. 2 (p. 3, Pauer's edition), measures 1 to 9 *Allegro*; also his sonata in E♭ Op. 31, measures 1 to 8 and 45 to 52 of *Allegro*. The term Subject will be afterwards found to have technically a wider meaning. After the first subject there occurs a passage, or it may be a series of passages, leading up to and very strongly suggesting a new key by resting on its dominant. It is not easy to define in words a "passage." A passage is generally florid, consisting of scale runs or of sequences; it is rarely conclusive, and has a tendency to lead to something. See Mozart in F, measures 38 to 42. Beethoven in F minor 34 to 42, and in E♭ 53 to 56. After the passage, if the key of the movement is major, a second subject is announced in the key of the dominant and after the second subject a second passage markedly terminating in the same key. So far no keys but those of the first and second subjects are more than glanced at; the purpose being to impress these two keys and subjects well on the mind. The two subjects and their succeeding passages complete the first part of the movement, and this is usually played twice. The earlier portion of the second part is taken up by the working of the previous matter, which is now inverted, extended, tortured, twisted, and sent rowing into remote keys. That which was major is now minor, that which was loud is now soft, and the keys of the first part are almost as carefully avoided as formerly they were affirmed. It is exceptional to find any new matter in this portion of the movement. If any matter apparently fresh is introduced, it is usually soon fitted as a counterpoint to one of the subjects. This freedom of change of key, rhythm, and design, or as it is often called, free fantasia,* continues until the composer's fancy is exhausted and the first subject is sought for in the original key. Then follows a recapitulation of the whole matter of the first part with this difference, that instead of the passage after the first subject leading to the dominant of the new key, it is made to lead to the dominant of the original key, in which key the second subject now appears, and the movement concludes with its attendant passage, of course similarly transposed. Sometimes a composer prefers to end with a brilliant coda quite adventitious to the design. It is often made up of the preceding matter. The following formula will assist the memory—

First part	First subject and passages. Second or dominant subject and passages.
Second part	Free fantasia on previous matter. Recapitulation of first part, both subjects in one key. Coda.

* A fantasia is a composition in which no particular form is studied, the composer being free to exercise his fancy without restriction or set design. The great masters rarely expressed their thoughts through the medium of fantasias, but lesser geniuses for obvious reasons use it oftener.

Mr. Macfarren graphically likens a first movement to a lecture on chemistry in which the lecturer may expound the qualities of salts and of acids (so our first part with its first and second subjects); he will then exhibit these diverse elements in combination, and effervescence will be the result of the experiment (so the working of our second part); lest the spectators forget in their changed condition the primitive nature of his ingredients, he will then once more display them in their original simplicity; and perhaps, if he be generous, he may make one more brilliant experiment for his peroration (and thus, our recapitulation and possible coda.)

The formula given above is in practice somewhat more complicated. A so-called subject often includes several ideas answering to my first definition. The additional ideas are indifferently called episodes, tributaries, parentheses, or they are classed under the one title, Subject. Mr. Macfarren says "A Subject now-a-days, or so much of a movement as is classed under this wide description, often consists of several distinct ideas, always consequent indeed and growing out of what precedes, but quite separable in the memory and recognizable as several members of one entirety." For clearness' sake I shall use the term Subject only for the two leading themes, and shall distinguish the other matter as episodes or tributaries. These episodes are not imperative in the design, and their number and length are quite at the composer's discretion. In many of Beethoven's works these episodes assume great importance, and his elaborate treatment of them is a characteristic feature of his style. Rarely they are in a key remote from the principal key of the movement. Thus if a first subject is in key C and the second in key G, and connected with the latter an episode in the key of the mediant (B) is announced, a key remote from the original key is reached. Usually, however, this episodic or parenthetical matter clings to the keys of the subjects by which it is preceded. It has been stated that the key of the second subject is that of the dominant of the original. This is the case when the principal key is major. Very rarely the second subject is in the minor or major of the third, or the sixth, or the major key of the minor third or the minor sixth. In an examination at random of twenty-first movements in major keys nineteen had the second subject in the major key of the dominant, and one in the major key of the mediant—Beethoven's sonata, Op. 53, in C. In this single instance both the change of key and the second subject, if uncommon, are extremely beautiful. The first subject is in C, the passage modulates into E minor and the dominant seventh in that key is resolved on the major tonic instead of on the minor, and thus the change of key is almost insensibly effected. When the key or mode of the first subject is minor, the second subject is in the relative major or in the relative minor of the dominant, and sometimes it is in other related keys. In Mendelssohn's "Reformation Symphony" the first subject is in D minor, and the second subject hovers between A minor and A major. In Beethoven's A minor string quartet the second subject is in F major, the minor sixth of the first subject. But in the large majority of instances the second subject of a movement in a minor key is in either the relative major or in the minor of the dominant. The following is the more extended formula:—

First part.	Tonic group consisting of first subject, passages, tributaries, and episodes. Dominant group consisting of second subject, &c.
Second part.	Working or development of previous matter in other keys, sometimes called free fantasia. Recapitulation in principal key, and Coda.

A so-called Sonata not constructed regularly but still having some semblance of form is usually titled a "Sonata Quasi Fantasia," but it is not always the composer thus apologizes for its irregular form. In analyzing for the first time on the above plan it may happen that the student will find it difficult to distinguish the smaller divisions. It must be remembered that this continuous flow is one of the necessities of a first movement, and wanting it the cessation would be considered faulty. The subjects and passages are therefore purposely somewhat woven, and pompous closes are avoided except in the two places where the passage leads to the second subject, and the last passage or "peroration" closes the first part, with a well marked cadence.

But in both cases the close is on the dominant, and the ear confidently expects more.

Let me again remind you of the salient features of a first movement by venturing another analogy. It may be likened to a romance, the first subject being the hero, the second subject the heroine, the episodes the subordinate characters; or if an episode be very prominent, a jealous rival, or the customary villain. The first part is a simple description of the characters, and the first portion of the second part portrays the troubles, disappointments, and invariably general restlessness of the persecuted couple. The ultimate recapitulation of the two subjects in one key depicts the happy union of the couple now virtually one, and the coda, if it be wild and furious, I must leave to the imagination of the experienced what it may just possibly suggest.

It may help to avoid misconception if a brief description is added of the form of the other movements of a Sonata. If they are not an Air with variations or a first movement, they will be found to be a Rondo, and an extended Rondo may be mistaken by the learner for a first movement. A Rondo has one principal subject to which after an episode or episodes it constantly returns. There are numerous forms of Rondo. Dr. Marx distinguishes five, of which the following are briefly the plans. 1st. Form.—Theme or Subject, Passage, Theme (same), Coda. 2nd. Form.—Theme, Episode (new key), Passage, Theme, Coda. 3rd Form.—Theme, First Episode, Theme, Second Episode, Coda. 4th. Form.—Theme, First Episode, Theme, Second Episode, Theme, and First Episode in same key, Coda. 5th. Form.—Theme, Episode 1, Coda. Repeat, Episode 2, Theme, and Episode 1, in the same key, Coda. Examples of these Rondo forms and of a first movement will be found in Mr. Curwen's "Commonplaces of Music." The fifth Rondo form, with its repeat of first part, has some resemblance to the form of a first movement. But in the place of the working of the first subjects as in a first movement a new episode is introduced. The following will illustrate the difference.

First movement.—1st. Subject, 2nd. Subject in new key, working and recapitulation in one key.

5th. Rondo.—1st. Subject, Episode, or Second Subject in new key, new Episode, and recapitulation in one key.

The principal key of the movement is usually monopolized by the first or principal subject, and generally there is far less attempt at continuity than in a first movement. The subjects and the episodes are rounded off from one another.

The Minuet is a dance-like tune of two strains. Formerly to avoid the monotony of repetition a second or alternative Minuet was added, and it is said that this second Minuet was often played by only three of the performers in order to give effect to the repetition of the first. Hence, naturally the second Minuet was called a "Trio," and now, notwithstanding how many performers are engaged, or in how many parts it may be written, the alternative Minuet is still styled a Trio. The same term is used to name the second melody of a March or a Waltz. Virtually the movement called Minuetto and Trio is a simple Rondo. In many modern symphonies and sonatas, including those of Beethoven, this movement is supplanted by the Scherzo, the Italian word for a jest. In the Scherzo all the lightness, piquancy and playfulness that the composer can command are looked for. Usually the plan of the Minuet is observed, but it is sometimes constructed on the plan of a first movement.

A Sonata or Symphony is named after the key of its first movement. Most grand Sonatas or Symphonies have four or five movements. The first an *Allegro* (occasionally preceded by a short Introduction extra to the design), is constructed on the plan explained, and the composer's greatest skill is spent, in developing this movement. The second movement is usually slower, and may be cast in the same form or in the Rondo form. The third movement is a Minuet or Scherzo, and the fourth an *Adagio*, in which the most tender and languishing expression is expected; this movement is either a first movement or a Rondo. Lastly the *Finale* is a brilliant *Allegro* or *Presto* in the form of a Rondo, or more rarely is in that of a first movement.

I have said that there is some resemblance to the form of a Fugue in the form of a first movement. In fact I believe it could be shown that the simple Sonata form has supplanted to a great extent the Fugue form, more because of its resemblance than because of its difference. The first part of a Fugue is taken up by a simple statement of the subjects in closely related keys, the interest of the Fugue not being in the subjects themselves, which frequently

are not original, nor in the answer or counter-subject, in neither of which is there any scope for fancy or imagination. But when the subjects are duly presented there is almost absolute freedom of treatment, as in the working of the second part of a first movement. Further, a Fugue often concludes with a recapitulation of the subjects. Two of the most wonderful pieces of music extant combine the two forms in one movement. Examine Mozart's overture to *Die Zauberflöte* (The Magic Flute) and the last movement of the so-called "Jupiter" Symphony of the same composer, and you will find the essentials of a Fugue and the form of a first movement developed side by side.

The following is a brief technical analysis of the first movement of Mozart's Sonata in F major.—



Measures 1 to 9 1st subject, 10 to 19 1st subject in bass and upper part, and continuation, 20 to 23 tributary to first subject, 23 to 32 tributary &c. varied, 33 to 42 passage made up of fragments of first subject cadencing on the dominant of key C, 42 to 50 second subject in dominant, 50 to 57 variation on and tributary to second subject, 58 to 61 tributary, 62 to 67 passage to prepare for episode, 67 to 71 important episode, 71 to 82 fragment of episode and passage of sequences to, 83 to 90 running passages, 90 to 103 passage to close first part. Second part opens with allusion to first subject in C minor and continues to measure 126 with passages derived from measures 60 to 63 of first part and fragments of the first subject (109 to 111), and the second subject (113 to 115,) and a transposition (at 123 to 126) of the closing passages (100 to 103) of the first part, 126 to 138 in double counterpoint, made entirely from the first measure of the second subject, 139 to 142 passage suggested by rhythm of same, 143 to 146 second transposition of measures 100 to 103, 147 to 154 the first subject in original key, 154 to 156 portion of first subject in F minor, 156 to 158 the same in D♭ major, 158 and 159 the same in B♭ major, 160 to 167 delayed progression of the first measure of the first subject made to lead to transposition of passage in first part (measures 38 to 42), 169 to 200 transposition of dominant matter of first part (measures 43 to 73) to the principal key, 200 to 207 working in double counterpoint of first portion of first subject, with first portion of episode of the second subject (measures 67 and 68), 207 to 220 protracted sequential treatment of the tributary to the episode (measures 75 to 82), 221 to 241 transposition to principal key of measures 83 to 103.

The second movement of the same sonata is on the same plan and the third movement is an extended rondo.

The Voice, and how to Use it.

BY W. H. DANIELL.

[From the Worcester Palladium.]

VI.

Pupil. My dear sir, will you clear up a mystery? I hear people sing sometimes, who say that they deliver their tones naturally, never having "injured their voices by taking lessons." Usually their tones are extremely throaty. Now I have seen old men, singers of forty and fifty years ago, who never studied, yet would, as old men, sing in a manner which I think you would indorse. Now why is this—why should the uneducated singer of fifty years ago, be superior to the uneducated singer of to-day?

Mr. D. Well, it can hardly be otherwise, when the educated singer of fifty years ago was better than the educated singer of to-day. Let us first deal with this fact. I say that the difference is great—am I correct in my assumption? Let us see—who were the singers then in their prime? Grisi, Persiani, Malibran, Sontag, Rubini, Duprez, Tamburini, Lablache, Staudigl, and the English singers Braham, Inledon, Mr. and Mrs. Wood, and a host more. I give the names just as they occur to me and doubtless omit many great ones. Now it may be said that the accounts of these singers were probably exaggerated and that were we to hear them now, our opinion of their singing might change; but it so happens that Grisi and Sontag have sung here, in their old age, and even then there was no younger singer who could compete with either. Staudigl and Lablache are in the memory of a great many living persons, as it is not long since they died. Ask any admirer of these great singers, what were the characteristics of their singing, and unless

I am mistaken the reply would be—clear and pure delivery of tone, distinct articulation, ease and grace in singing. Ask how Rubini compared with Wachtel, and the reply would probably be—there can be no comparisons, where no similarity exists. One sang like a finished artist, the other like a "hack-driver." Artistic rendering was the great thing then, not shouting. A finished performance throughout, not a bad performance, covered up by a single high or low note at the end. Now please remember my remark at the very commencement of these articles, "Public performers are educators." The people who imitated the singers of forty and fifty years ago strove to make as little exertion as possible, to enunciate clearly, to sing forward in the mouth. I met a lady some time since, nearly sixty years of age, whose voice was in perfect order, and who sang ballads more satisfactorily than any concert singers that I can name, yet she never took a lesson of anybody. She had practiced by herself, but then they were not fashionable exercises at all. In fact, in her depth of ignorance, she had actually fallen upon the plan of reading on different notes, just as if that would do any good. So you see the models which one has constantly in sight make all the difference. Now let us take the present day. You see, this is an age of progress. If we make a good article to-day, by to-morrow it is time to adulterate it in some way, so as to lower the price, or else increase the profits. In the old days, only those took up music who had a natural tendency towards it. In these days it is used as a means of subsistence by thousands who know nothing of the soul of it. The consequence is, that a parcel of mechanical music-makers, mechanical teachers, mechanical singers, and mechanical players have come to form what is termed "the profession," and these people necessitate half work. It is the correct thing for every lady to know how to play and sing, but "cheap instruction is as good as any," so many think. Often the piano teacher will teach both playing and singing. "It saves trouble and expense." The piano teacher probably does his best to convey correct principles of singing; but what does he generally know about the matter, more than the pupil? If one were to come to me to study Russian, I should hardly consider myself qualified to teach it, even though I had a grammar to assist me. Now you can see that poor teaching must produce poor results, but as likely to please as the reverse. The present standard of criticism is frightfully low. Now the uneducated singer, following after bad models, will follow the faults as well as the excellencies. A certain partially educated Italian tenor captivated the American audiences several years ago, by the beauty of his voice. He was and is to-day so bad a singer, that he is not even tolerated in his own country, yet here he became the great standard of excellence. To sing like Brignoli was all-desirable. To be told that one's voice was suggestive of Brignoli's was great praise. Yet as a singer, he has always been bad and his tone very throaty. He has been the one imitated, and so you constantly hear throaty tones. I regard his stay in this country as altogether detrimental.

Pupil. But he is not one of the shouting tenors whom you have mentioned, is he?

Mr. D. No, he is the representative of the throaty class. Mazzolini, Lefranc, and Wachtel are good specimens of the shouters. Of course I am instancing only the opera singers, who are the ones usually imitated. There is another class of tenors, who imitate some favorite balladist of the "Mother kissed me in my dreams" type, and who can only be described as namby-pamby. They are usually more or less throaty, but as they are representatives of only faults, we will not waste time on them. I do wish, however, to mention one singer of the genuine type, who dares to sing like an artist. He is not half appreciated, I think, for he sings only his composer, or rather simply interprets him. He does not sing anything carelessly and then depend on a final note, but always gives his best. Why not adopt him as a model, rather than some of the others.

Pupil. I can think of but one answering your description. Do you refer to Geo. L. Osgood?

Mr. D. I do. He is a genuine artist, but one who will not be followed to a great extent, as he is not sufficiently sensational. I do not mean to individualize generally, but cannot refrain in this instance. He has not been treated as warmly by the papers, as was his due, and I think it only fair that he should receive justice, when working in so good a cause.

Pupil. Does he not make use of the falsetto voice?

Mr. D. When occasion requires it he is not afraid to. Conscious of his abilities, he sings to satisfy himself, not his audience. Therein I respect him. We have other genuine singers, but they are not generally recognized as readily as the poor ones. But let us bide our time. America contains musical taste enough. Let us hope that we may come finally to the knowledge of the difference between good and bad. First, however, the standard of criticism must be raised. Critics must know whereof they speak, and then speak fearlessly, upholding the unpopular good, denouncing the popular bad.

Translated for Dwight's Journal of Music.

An Unpublished Ballet by Mozart.

[From the French of VICTOR WILDER, in *Le Menestrel* (Paris), Jan. 26, 1873.]

Mozart arrived at Paris (March 23, 1778) just as the Academy of Music had passed through a little managerial revolution. A royal decree had taken the theatre from the control of the city government and of the stewards of the *Menus Plaisirs*, and put it into the hands of the *Sieur Devismes du Valgay*, who was to assume entire control and carry it on at his own risk.*

The task did not appear difficult at first sight. During the five years which had just elapsed, Gluck had thoroughly replenished the national repertory, and his incomparable genius had endowed our opera with a host of master-pieces, of which the last, *Armida* (Sept. 23, 1777), was certainly neither in profit or merit the least distinguished.

Suard's pamphlets, La Harpe's impertinences, the Abbé Arnaud's sharp rejoinders, and Marmontel's epigrams, in exciting the anger of both parties, far from scaring away the general public, had, on the contrary, roused its curiosity, and made the fortune of the theatre.

Gluck's departure, it would seem, would have put an end to these quarrels, or, at least have quieted them. Far from it. In the absence of the general-in-chief the war was carried on with renewed heat and fury; the only change was in the fields of battle, the contests which formerly raged in the theatre being now fought in the newspapers and in the salons,—a change which the director thought was injurious to him. Devismes of course was not pleased at the new aspect of affairs; the quarrels might continue indefinitely if they only took place in his theatre. Possessing a restless and daring disposition, he was ready, at any sacrifice, to rekindle the flame which was now threatened with extinction. Presuming that he could easily recall the partisans of the older French school, and repeat at his theatre the boisterous scenes of 1752, he imported, at great expense, a company of Italian singers, whom he placed under the direction of Piccini, and who were to play the principal works of that master.†

Les Buffons opened at last, Thursday, June 11, 1778, with the *Fonte Gemelle* (*The Supposed Twins*). "This opera," says the bill for that night, "will be

* Grimm's Literary Correspondence, Vol. X.

† In 1752 the first company of Italian buffo singers came to Paris, but they failed to make an impression. They produced two works: *Il Giocatore* and *Don Mico e Leobina*. Castil-Blaze refers to this event in the *Opera Italian*, making, however, a comical error in saying that the troupe was under the direction of Lucio Papirio, mistaking the Pirean for a man, *Lucio Papirio* being the title of a work in which the first of the above-named musical interludes was introduced: *Intermezzo nell' Lucio Papirio*, says the prompt-book. In 1752 came a second Italian company who, this time, effected a decided revolution. Its first appearance was in *La Serca Padrona*, August 2, and its success was remarkable. I take occasion to note here a fact little known. An opera by Pergolesi had already been presented at the *Comédie Italienne* (October 4, 1746), with Riccobini and Signora Monta or Montigni in the cast.—*Vide Le Dictionnaire des theatres de Paris*, by the brothers Parfait.

followed by *Les Petits Riens*, ballet pantomime by M. Noverre." ‡

Unhappily for the schemes of Devismes, Gluck's broad style, his dramatic recitatives, his startling *melopœias* had put French ears out of conceit with Italian arias. Transformed by him who "preferred the muses to the sirens," the nation henceforward sought its pleasures in the austerities of Art. *Res severa verum gaudium!* and despite the merits of some of the singers, despite too Piccini's amiable melodies, the public gaped at the *Finle Gemelle*.

"With his opera bouffe
Friend Devismes chills us;
If 'tis thus he purposes
To amuse the Parisians,
Better keep the doors closed
Than to give us a little something
Accompanied with 'Little Nothings.'"

Notwithstanding the malice of this last squib, the new ballet met with a better fate than the ultramontaine opera.

Did Noverre's ballet deserve the favor denied to Piccini's opera? I have been unable to find, either at the National Library, or in the Library of the Opera, the prompt-book of *Les Petits Riens*. Happily the *Journal de Paris* of Friday, June 12, acquaints us with the principal features of the ballet, and gives the reader an opportunity to judge of its merits.

"It is made up of three episodes, each of which is distinct in its action. The first is purely anacreontic: it is Love ensnared and engaged; it is a very pleasing composition, and was acted by Mlle. Guimard and Mons. Vestris, Junior, with all possible grace. The second is a game of blind-man's buff; Mons. D'Auberval, the popular favorite, played the leading part. The third is a frolic of Love; to two shepherdesses (Mlles. Guimard and Allard), appears a third (Mlle. Asselin) disguised as a shepherd. The two become violently enamored of the one, who, to deceive them, ends by revealing herself. The scene is very piquant in effect, in consequence of the intelligent and graceful action of this celebrated trio. It should be noted that when Mlle. Asselin disabused the two shepherdesses, several voices cried *bis*. The varied figures which concluded the ballet were loudly applauded."

Whatever might have been the opinions entertained concerning the new piece, it is certain that it met with great success. The approving tone of the anonymous journalist—he was not always so good-natured—is sufficient to verify the fact. But Grimm's testimony is equally favorable: §

"It should be noted that there is in this last scene an incident which has never failed to call forth light murmurs [of disapprobation?] in the midst of the warmest plaudits, so true it is that the regard for decency always exercises severe sway in our theatres. It is when the supposed shepherd, in order to deceive the two shepherdesses, who dispute his contest, ends by permitting them to catch a peep at her bosom. Though the action was performed by Mlle. Asselin with much grace and modesty, the movement always divided the house, and the voices which have cried *bis* have not overcome those of the more critical spectators."

But neither Grimm nor the *Journal de Paris* have a word to say for the music, and probably neither gave it a thought. There is nothing surprising in the omission. In works of this sort the pleasure of the eyes must take precedence of that of the ears; furthermore, the greater part of the music of our ballets was then put together with the aid of the scissors and paste pot. Liberal use was made of popular songs and fashionable airs, the words of which, being well-known, were recalled to the mem-

ory of the spectator, and served to indicate, precisely, the action of the piece. These were called "speaking-airs" (*airs parlants*.)

Did any one then suspect that he had been listening to the work of a master?

"And you, men of art,
That I may enjoy myself
When it is with Mozart,
Let them advertise it!"

Now they didn't advertise it. Noverre had taken pains to conceal the name of his co-laborer; and Mozart, fearing to displease his patron, kept a prudent silence. Besides, had the name of the real author been known, would a different impression have been formed? Who in France then knew the sweet and glorious name of Mozart? Even those who remembered the wonderful child would not have suspected the presence of the great and illustrious composer—not even excepting Noverre.

And yet this work, given up with so much careless generosity, deserves the attention of the student. I wish to exaggerate nothing, and while considering this comparatively light but cleverly written work, I shall carefully refrain from invoking the mighty shades of Don Juan and Figaro; but it is none the less true that this delicate little ballet is, in its way, worthy of its immortal author. I shall be told that Mozart when writing this work knew that his name would not come before the public. I admit it. But he had set his heart on captivating Noverre, and on proving to him that he was capable of honoring the protection extended to him. Furthermore, being in full possession of his faculties, he had only to put his pen to paper to produce the most charming and original fancies.

I said in a former article* that the score of *Les Petits Riens* is composed of an overture and twenty numbers for dancing or pantomime. Of these there are six† which we may at once discard on the word of the master.‡

Critical study will readily detect those which are apocryphal. We are absolutely certain of one of them.§ But if to the five others we only apply the test of style, it is clear, to our eyes at least, that further doubt is not possible.

Independently of the overture, of which Mozart expressly claims the paternity, there are fourteen numbers which must be ascribed to him. All these bear the stamp of the master, and we do not need the previous avowal contained in the letter of July 9 to reveal to us their origin. It is very true that in this letter Mozart seemed to acknowledge twelve numbers only: *Ueberhaupt zwölf Stücke werde ich dazu gemacht haben*; but *überhaupt* is hardly intended for an exact expression. It is not then "twelve" numbers, but "about twelve."

Is it not clear, besides, that in limiting the work of the other composers to six numbers he thereby accepts all of the remainder as his own?

Note here, too, that in excusing himself to his father, who had taken him to task for writing for nothing, he would naturally endeavor to belittle his work, and the trifling importance of two pieces (which, after all, amount to but twenty-four bars) would appear to him to justify his little tergiversation.

I consider then as proved that the last fourteen numbers of the work are by Mozart; and I accordingly give them a new enumeration, leaving out of the question the first six numbers which are not by the master.

* *Le Menestrel*. November 24, 1872.

† These are the first six of the score found at the Library of the Opera. They doubtless served as accompaniments for the first entrance of the ballet dancers.

‡ *Sechs Stücke werden von Andern darin seyn.*

§ That numbered "2," and which is, as I have said, the air *Charmante Gabrielle*.

I will not again consider the overture, having already given an analysis of its instrumentation; it has but one movement. It is not of the conventional classic form, but is that adopted by Gluck in *Orpheus*; and this sketchy character is peculiarly adapted to the work which it precedes. Let us add that it abounds in charming details, and that it is full of Mozart's peculiar turns of melody: thus the cadence which is found in the opening of *Figaro*, on Susanna's words *Sembra fatto in ver per me*: is here repeated, note for note. I now proceed to give a detailed analysis of each number.

No. 1. *Largo con sordini*. 4-4. C-major. 32 bars. ¶ Strings, 2 flutes, 2 oboes. A very short presto is interpolated leading back to the principal theme.

No. 2. No movement indicated; in the form of a *Lied*. 4-4. A minor. 18 bars. Strings.

No. 3. *Andantino*. 2-4. C-major. 18 bars. Instrumentation limited to two violins which accompany two flutes echoing one another. These responsive *motifs* were probably made from either side of the theatre, suggesting the action in the scene of the blind man's buff.

No. 4. *Allegro*. 6-8. C-major. 6 bars. Strings. Very short *melodrame*, indicating as nearly as may be guessed, that the blind-man has just caught one of his opponents.

No. 5. *Larghetto*. 4-4. F major. 16 bars. Oboe solo, strings, 2 horns.

No. 6. *Allegro-Gavotte*. 2-4. F major. 64 bars. Strings, 2 oboes, 2 clarinets, 2 horns, 2 bassoons.

No. 7. *Adagio*. 2-4. D-major. 12 bars. Strings, 2 flutes.

No. 8. No movement indicated. 6-8. D-major. 36 bars. Strings, 2 flutes, 2 oboes, 2 horns. There is a sudden change of movement introducing a theme resembling those which Mozart has so ingeniously interwoven in the last finale of Don Giovanni: the *Cosa Rara* of Martini, and the *Fra due litiganti* * of Sarti.

No. 9. No movement indicated. *Gavotte-gracieuse*. 6-8. A-major. 27 bars. Strings, 2 oboes.

No. 10. No movement indicated. *Pantomime*. 4-4. A-major. 28 bars. Strings.

No. 11. *Passe-pied*. 3-8. D-major. 16 bars. Strings. The first four bars are precisely the same as the corresponding phrase in the second movement of No. 1 of the six Sonatas for piano and violin dedicated to the Princess Palatine. Observe that this last-named work was also written in 1778, and that it was also engraved at Paris for the first time, from the author's manuscript.

No. 12. No movement indicated. *Gavotte*. 4-4. B-flat major. 50 bars. Strings.

No. 13. *Andante*. 4-4. B-flat major. 16 bars. Strings, 2 oboes.

No. 14. No movement indicated. *Gigue*. 6-8. E-major. 67 bars. Strings, 2 flutes, 2 clarinets, 2 horns, 2 bassoons.

The second performance of *Les Petits Riens* did not take place until Saturday, June 20. The ballet of necessity followed the fortunes of Piccini's opera, the indifferent success of which was the occasion of some delay before its next appearance. The *Journal de Paris*, of June 15th, explains the cause of this delay. "The Bass who has just arrived will supply the Signora Farnesi's place in the rôle of Marescial, which she had undertaken as an accommodation."

It was rather venturesome to supply a baritone's place by a Soprano. The Signor Fochetti had little more success than his predecessor, and when produced for the third time, Thursday, June 25, the rôle was taken by the Signor Tozzoni. But the

¶ This "No. 1" answers to "No. 7" of the full score, the other numbers bear corresponding relations.
¶ Not including "repeats" or the *da capo*.
* *Fra due litiganti il terzo gode*.

‡ *Vide Journal de Paris*, June 10 and 11, 1778.

§ Grimm's Literary Correspondence, Vol. X.

¶ This was in 1778.

Finte gemelle was no longer on the play-bills after its 4th representation. The ballet, surviving the shock, re-appeared with new scenery, Thursday, August 13.

"It is with renewed pleasure that we have again seen the ballet of *Les Petits Riens*, composed by Mons. Noverre. The principal parts were executed by Messieurs d'Auberval, and Vestris, Junior, and Mesdemoiselles Guimard, Allard, and Asselin, with all possible skill and grace."†

Such was the fate of this delightful work, from the pen of one of the greatest composers by whom Music has been honored.

For a time it amused the curious audience, then disappeared into oblivion, without revealing its mysterious origin.

There was published in 1856, by Mons. Edouard Fournier, an interesting account of Mozart's sojourn at Paris, in which is recorded his connection with Noverre.‡

It is remarkable that it occurred neither to the author of this work nor to any one of his readers to search out this lost book.

It is true that one of Mons. Fournier's statements was erroneous, for *Annette and Lubin*, another of Noverre's ballets, he ascribes to Mozart. Now, *Annette and Lubin* was produced for the first time on Thursday, July 9, 1778. § Mozart in a letter to his father, written that day, could not have referred to the latter, saying it had already been played four times.

It was fated, doubtless, that the book of *Les Petits Riens*, like *La Belle au bois dormant*, should remain for nearly a century in dusty libraries, and that ninety-five years should elapse before its discovery and restoration to its true author.

VICTOR WILDER.

A postscript appended to the above article announces that the music of the ballet *Les Petits Riens* would be produced at a concert in the Grand Hotel, on Thursday, January 30, 1873, in commemoration of the Mozart anniversary, under the direction of Mons. Daubé.

Dwight's Journal of Music.

BOSTON, MARCH 22, 1873.

Harvard Symphony Concert.

The Eighth Concert, Thursday, March 13, offered a programme which proved generally welcome,—perhaps none the less so that it was short.

Overture to Byron's "Manfred".....Schumann.
Bass Aria: "Give me back my dearest Master,"
from the St. Matthew Passion Music.....Bach.
M. W. Whitney.
Entr'acte from the "Manfred" Music.....Schumann.
Overture to "Jessonda".....Spohr.

Aria and Gavotte, from the Orchestral Suite in D.
Bach.
**Concert Aria: "Alcandro, lo confesso,".....Mozart.
N. W. Whitney.
Symphony, No. 8, in F.....Beethoven.

The sunshine of that bright Spring afternoon (instead of the usual gas-light),—hope long deferred through a long gloomy winter,—was not more exhilarating than that happiest of all the Symphonies, out of the darkest winter of Beethoven's life, of which said sunshine was the visible reflection on the walls. Streaming through the windows just below the ceiling, the soft brightness fell upon the glorious head and shoulders of the Sun god high up opposite the stage, while what seemed the essence of

† *Journal de Paris*, of Friday, Aug. 14, 1778.

‡ *Revue Française*, Vol. 7.

§ *Journal de Paris*, of Friday, Aug. 14, 1778. The second representation of *Annette and Lubin* took place Thursday, July 16,—which was seven days after the letter to which we allude.

all sweetest, purest sunshine gushed forth in the fresh, spring-like harmonies of that delicious Symphony, out of the heart of the divine musician, whose bronze image loomed behind the orchestra. Was it an "enormous idol sternly glaring at its frightened worshippers!" Was not the sun-girt "Apollo, smiling and graceful, springing gayly forward into the Hall," received by music full as smiling and divinely graceful? Could our dear convalescent in his "Easy Chair" have been rolled into that forgiving Hall for one short half hour then, it would have hastened his recovery, for which we all sincerely pray.

Now it is too true that the Eighth Symphony has been better played in Boston than it was that day. But so long as the bright chords did ring out spring-like and exhilarating, so long as the intention and the *spirit* of the composition were not difficult to catch, so long as the deaf and outwardly wretched Master's inward heaven and sunshine of a great loving, trusting heart were so revealed with all the aid of a conspiring first Spring day, we, for one, should just as soon have thought of counting spots upon the sun as of listening for imperfections in performance. If the Symphony was *there*—the soul of it we mean,—if it came home to you and me and made us happy, and transfigured the dull daily life, what matter whether the mechanical execution were a little more or less pronounced or scrupulously polished? That is not a matter to be despised, of course, or shiftlessly neglected. But there is such a thing as taking the shadow for the substance, which is particularly unfortunate when the substance happens to be sunshine itself. The performance, in many of its details, might have been and ought to have been better. But the real drawback this time was one admitting of no remedy. The remedy will never come until our city shall contain several times as many good orchestral musicians as it now does,—nor in fact until a Boston public will support not ten Symphony Concerts in a winter, but one or two good concerts every week the whole year round. This alone would make it possible to hold first-class musicians to the work (rehearsals and performance), as they are held to theatres, Quintet clubs, military bands, &c., and as Theodore Thomas alone, among concert-givers, can hold them, by the inducement of a whole year's engagement. In that way orchestra playing (in one and the same trained organization) becomes the business and chief interest of the 50 or 60 men, who otherwise drop out of the ranks at any call from their respective theatres or quadrille bands, or quintet clubs, which pay them in the long run for such loyalty, in spite of any nobler occupation which a few Symphony concerts may offer them. These, and particularly their rehearsals, are always liable to such desertions. Two "Quintette Clubs" were really the cause of the one serious defect in the orchestral performance we are now reviewing; pursuing their Club interests out of town, they took away so many of our best violinists and cellists as to destroy the fair proportion between the string and wind departments of the band. But these things are the exception not the rule. For the most part the musicians have been faithful and have shown a real interest and pride in these endeavors to keep the master works of instrumental music constantly and worthily before a public that enjoys them. Every year has shown improvement in the composition and in the performance of our orchestra. The only fair comparison to make is with our own orchestras before these concerts were established; whoever can go back to that time, will admit that we have made great progress. To find fault with our local orchestras, because in completeness and in uniform precision of performance they fall below the standard of the only real permanent orchestra

in the whole country, the only one whose members find their whole occupation in thus practising and playing together all the year round, is unreasonable. The real wonder is that we succeed so well, that so many admirable and delightful concerts have been given, and that our renderings of great works so often (witness the Schumann Symphony in the concert before the last) come near enough to the Thomas renderings, even in technical execution, to suggest comparison; while in spirit and enthusiasm, and in the artistic tone of the whole concert, they more frequently excel than fall below them.

We believe the eighth Symphony was heard with sincere delight by that great audience; some parts of it were never better given here, for instance the Minuet and Trio, with the rich passage for the horns. The little gem of an Entr'acte from "Manfred," too, was almost faultless. And the extremely difficult, impassioned, gloomy "Manfred" Overture, though some of the wind instruments had not quite found their pitch at the start, was on the whole clearly and impressively presented. Of course in that, as in all the pieces, the need of greater breadth of violin and cello tone was felt. The *Jessonda* Overture by Spohr, also beginning gloomily, and in a morbid mood more commonplace than that of "Manfred," but soon relieved by lively gipsy strains, with something very like the Rossini sparkle in some passages, was given very well indeed.

Mr. WHITNEY's bass tones, both the deepest and the highest, never sounded more majestic. His intonation and his execution, particularly in the Mozart Aria, which is very difficult and full of bravura passages of a wide compass, which might seem written for a bassoon solo, was certain and exact, and the whole style dignified and manly, commanding warm recognition. What one chiefly felt the want of, was more vitality, more elasticity; and this was most felt in the great Bach Aria, which also was not quite so sympathetically accompanied as it might have been, though Mr. EICHBERG's rendering of the violin *obligato* was artistic; and possibly the piece was taken just a little too fast to move easily. The additional instrumentation by Robert Franz (two clarinets and two bassoons, answering to Bach's organ part) were used. In the Mozart Aria the Italian words were of course more advantageous for the singer. A curious fact regarding Mozart's setting of those words, shows how readily he let the light of his fine genius glid whatever convenient object came to his hand, and how indifferently the same text served for very different situations. Here we have the strong man, the stern ruler (Clisthenes he is called), amazed at the strange impression made upon him by the appearance of a certain person, and at his unwonted experience of some sort of tender sympathy: "Alcandro, lo confesso, stupisco di me stesso. Il volto, il ciglio, la voce di costui nel cor mi desta un palpito improvviso," &c.; and then as the Aria begins: "Non so donde viene quel tenero affetto." Mozart composed the piece for a bass singer, Fischer, in the same year with *Don Giovanni* [1787]. About ten years earlier he had used the very same words for a concert aria for the Soprano voice, which he composed for Aloysia Weber, with whom he was then in love, the sister of the Constance Weber who became his wife. That time the situation supposed in the music and the words was that of a pure and simple maiden startled by the first revelation in her own breast of the tender passion.

The ninth concert (Thursday next) occurs on the anniversary of Beethoven's death, when a Beethoven programme will be presented: 1. First "Leonore" Overture; 2. Triple Concerto for Piano, Violin, Cello (Messrs. FENABO, HAMM and FRIES); 3. Seventh Symphony. 4. Third "Leonore" Overture.

Chamber Concerts.

Mr. B. J. LANG's first of four concerts was given at Mechanics' Hall, which was entirely filled, on Thursday afternoon, March 6. The programme was inviting.

Pianoforte Concerto, No. 1, in C major, op. 15. Beethoven.

Allegro con brio.—*Largo*.—*Allegro*.
(Cadenzas by Moscheles.)

Mr. B. J. Lang.

Songs. { "Returning," Op. 34, No. 6, Mendelssohn.
"To the absent one," Op. 71, No. 3. "
"Suleika," Op. 57, No. 5. "

Mr. Chas. R. Hayden.

Sonata in A major, for Pianoforte and Cello, Op. 69. Beethoven.

Allegro ma non tanto.—*Scherzo*. *Allegro molto*.—*Adagio cantabile*.—*Allegro vivace*.

Mr. Wulf Fries and Mr. B. J. Lang.

Six little pieces for the pianoforte, Op. 72. Mendelssohn.

Mr. B. J. Lang.

Sonata in D major for two pianofortes, Op. 53. Mozart.
Allegro con spirito.—Andante—Allegro molto.
 Mr. J. C. D. Parker and Mr. B. J. Lang.

Mr. Lang limited himself to the first two movements of the Beethoven Concerto, wisely, considering their great length. The Allegro is a larger, richer movement than that which opens the second or B-flat Concerto, so that the Cadenza by Moscheles seemed not so disproportioned to the whole. The slow movement is beautiful, full of a deep and tender feeling, but, as in several of the master's earlier Adagios, &c., the same thought and the same mood seem too long drawn out; it required all the fineness of Mr. Lang's touch and phrasing to save the last half from monotony. But the Allegro was delightful; and Mr. SUMNER supplied the outline of the orchestral accompaniment effectively on a second grand piano. It was an uncommonly fine Chickering on which Mr. Lang played, and the two instruments, being brought forward into the open hall, sounded much better than we have heard pianos sound there before.

The Beethoven Sonata in A, one of the most genial and delightful of his works in that kind, which we hear played sometimes with violin, sometimes with violoncello, went to a charm and was keenly relished. Mozart's Sonata for two pianos was a most acceptable novelty, full of the truest Mozart life and charm throughout, and the performance by Mr. PARKER and Mr. LANG was all that could be wished. The six little *Kinderstücke* by Mendelssohn were a pleasant offering gracefully presented.

We were much gratified, and so were all, we think, by the tasteful and expressive singing of Mr. HAYDEN. His tenor voice is of a pure, sweet, even quality, his style refined and without affectation. The first of the three songs by Mendelssohn is so strikingly good, that we wonder it has not been heard more in the concert room. A knight on horseback in the storm dreams, to the wild music of the winds (most palpably suggested in the accompaniment, which Mr. Lang played very finely), that he has reached the castle of his lady love, who makes him happy, and in this blissful mood he gallops homeward, when an old oak, out of the mingled voices of the resumed accompaniment, cruelly informs him that his adventure was nothing but a dream! One of Heine's romantic little poems, of which Mendelssohn has caught the spirit perfectly. Much might be said, too, of the beauty of the two other songs.

Of the second concert (Thursday of this week) we must speak next time.

On the same afternoon, at the same hour, Mr. CARLYLE PETERSIELE gave a free Piano Recital in the Meionaeon, with a choice selection:

Sonata Appassionata, Op. 57.....Beethoven.
 Concerto in G minor, Op. 25.....Mendelssohn.
 Berceuse and Fantasia Impromptu, Op. 66...Chopin.
 Fantasia, on Themes from "Les Huguenots,".....Thalberg.

MESSRS. LEONHARD and EICHBERG, on the next day, had Wesleyan Hall uncomfortably full, as usual, for their third matinée. They began with the great Schubert Trio, ever welcome, ever exciting, never disappointing,—the op. 100, in E flat,—Mr. A. Suck taking the Cello part. Mr. Leonhard played splendidly, but the strings somehow were not in perfect tune; at least the upper tones of the violin sometimes offended. That marching serenade of the *Andante con moto*, returning so unexpectedly in the Finale, was delightful; but the whole work abounds in exquisite ideas and happy inspirations. Perhaps no Trio, with the exception of the great "B-flat" by Beethoven, has been so often heard of late years in our city, yet it is always fresh.

Next came piano solos,—Schumann's charming

little series of "Scenes in the Woods," op. 82, which Mr. Leonhard played (not for the first time) with the most delicate poetic feeling. These are of the very best things of the kind. Mr. Eichberg's violin was much more like itself in the rendering of a couple of movements from Bach's Sonatas for Piano and Violin. These were most beautiful, and finely rendered. The first, a musing, serious Andante in F sharp minor (ending strangely on the dominant) from the second Sonata, is notable from the fact that its principal theme reappears, though in a different rhythm, in a Song without Words by Mendelssohn (1st Set, No. 2); the latter appropriated it from pure sympathy, no doubt, and by an original treatment made it fairly his own. The other was the *Adagio* which forms the beginning of the third Sonata, in E major; a very original and noble piece, in which the violin meanders on in sweet poetic reverie, while the accompaniment keeps repeating a short figure of its own and pausing, quite independently (it almost seems) of what the violin is thinking, yet making a most interesting harmonious whole with it.—Those who heard Mr. Leonhard play the "Krakowiak" of Chopin at the Symphony Concert, can imagine how much sunshine he brought in with it again into the smaller room, with Mr. OTTO DRESEL to sketch in the orchestral accompaniment upon a second pianoforte.

The fourth matinée (yesterday) presented the great Beethoven Trio, op. 97; Bach's Chaconne for Violin (Miss PERISS Bell); Scherzo in C minor, Chopin; and Schumann's Quartet with Piano.

MENDELSSOHN QUINTETTE CLUB.—The fourth and last of the Saturday evening concerts was the best of all. The programme was this:

Sextet in G, op. 36, for two Violins, two Violas, and two Violoncellos.....Brahms.
Allegro non troppo—Scherzo.
 Sonata for Piano and Cello, in D, op. 53. Mendelssohn.
Allegro assai vivace—Allegretto Scherzando—Adagio—Finale, molto allegro vivace.
 Messrs. SUMNER and HENNING.
 { a. Romanza, op. 8, No. 9.....Mendelssohn.
 { b. "An den Sonnenschein," op. 36, No. 3. Schumann.
 Mrs. Anna Granger Dow.
 Solos for Violin, "Barcarole".....Spohr.
 "Air" and "Gavotte" from Suite.....Vieuxtemps.
 Charles Hamm.
 Suite in Canon form, op. 10, for two Violins, Viola, Cello and Bass.....J. O. Grimm.
Allegro con brio.—Andante lento.—Tempo di Minuetto.—Allegro risoluto.

The two movements from the Sextet by Brahms were among the most fresh and vigorous of the new works presented in this series. They were played with spirit, but the heroic temper of the leading violin was a shade more than up to true pitch in the high tones at times; the close atmosphere of the room must have rendered it difficult to get into perfect tune at once. MESSRS. SUMNER and HENNING gave an artistic and effective rendering of the Sonata Duo by Mendelssohn, which is full of life and of fine contrasts; the broad choral harmonies in the Adagio came out very grandly, Mr. Hennig having a peculiarly large and generous quality of tone, as well as masterly execution, not excelled by any violoncellist whom we can remember to have heard for many years. Mrs. Dow's bright, pure soprano voice, and finished vocalization won the favor of the audience,—so that she was obliged to repeat the "Sunshine" rhapsody of Schumann (which, by the way, was taken too slow). Her style is simple, unaffected, somewhat cold. Mr. HAMM is an effective solo player, and handles the violin with a sure grasp and searching, subtle power. The term "heroic" is applied to certain operatic tenor singers, and why not as well as to violinists? Mr. Hamm seems to us to be one of this class; of animation, vigor, soaring ardor one can feel sure when he plays; if it were sometimes more subdued, it were still better. The "Air" and "Gavotte" show that Vieuxtemps has been a careful student of the old masters of Bach's period; certainly the imitation is ingenious. The

Suite by Grimm gives one more than enough of Canon before the four movements—short ones to be sure—are over. Such perpetual side-by-side imitation is like seeing double. It is as if the two ears were not precisely synchronous in their report. But the work is clever and has music in it. The same man, still prisoner to this fixed idea, has composed another Suite in Canon,—for the full orchestra this time.

Last week there was a lull, an *interregnum*, among chamber concerts; but this week they have rained again, and without intermission. Thus: Tuesday afternoon, N. E. Conservatory (Schumann Piano Quartet, by Mr. B. D. ALLEN of Worcester, Messrs. EICHLER, &c.; Songs composed by Mr. Allen, sung by Mrs. West, &c.) Wednesday, Miss MEHLIG. Thursday, Mr. LANG. Friday, Messrs. LEONHARD and EICHBERG. Saturday, Miss MEHLIG again. Later in the month Mr. PERABO comes on with a couple of matinées, and still later there is promised a series by the new "Beethoven Quintette Club."

We listened lately with great pleasure to the singing of Male Part Songs by the "Boylston Club," which is composed of some forty fresh young voices, trained to great precision and delicacy by Mr. SHARLAND. The "rehearsal" at John A. Andrew Hall was much enjoyed by an overflowing crowd of invited friends.

Mr. PECK, of Boston Music Hall, offers marvelous attractions for his annual benefit concert, Wednesday evening April 9th. He will have Rubinstein and Wieniawski, the Thomas Orchestra, Miss Annie Cary, Mr. Nelson Varley, and as much more splendor as an audience of mere mortals can well bear.

Mr. John Lodge Ellerton, a well-known amateur composer, died at his house in London, recently, we learn from *The Athenaeum*. He was born in Chester, and, after taking a degree at Oxford, studied music at Rome. He wrote some dozen operas, never produced in England; an oratorio, "Paradise Lost"; a Stabat Mater, masses and motets, symphonies, and chamber music of all kinds. But, numerous as are his compositions, none of them have made their way.

PHILADELPHIA, MARCH 15.—Mr. Carl Wolfsohn gave his first "Saturday Night Popular Concert" at the Academy of Music last Saturday evening. The programme was for all tastes. The "Allegretto" of Beethoven's 8th Symphony was worthy of the encore it received. The "Freyschuetz" overture and the "Midsummer Night's Dream" March were also really well given. Nervadba's "Lorelei" paraphrase, Lumbye's "Traumbilder" and Strauss's "Blauen Donau" Waltzes completed the orchestral part. Mrs. Gulager, of New York, was the vocalist. Her "piece de debut" was the Polonaise from "Mignon," and so favorably did she impress her audience that she received an encore. In Part II. she sang Bishop's "Lo! here the gentle Lark" and for encore, Millard's "Waltzing." She has a clear, round soprano voice, and her method is most excellent. Herr Benno Walter, in the first movement of Vieuxtemps' E-major Concerto, and in Ernst's "Otello" fantasia, proved himself an artist of a very high order. His playing is brilliant and firm, precise and fresh.

On Tuesday evening, 11th inst., Mr. Gaertner gave the third of his "Classical Concerts" at the Amateurs' Drawing Room.

Quintet, Op. 29, C major.....Beethoven.
 Allegretto, Op. 8, E major.....Gade.
 Andante Cantabile, C major.....Havdn.
 Marchen, Op. 29, D major.....Velt.
 Nonetto, Op. 17.....Onslow.

This last piece was most grateful to the audience, both from its comparative novelty, and its intrinsic worth, as well as from the smooth and accurate interpretation. The Beethoven Quintet, and in short the whole programme, was rendered in a highly satisfactory manner.

On Thursday evening your celebrated Mendelssohn Quintette Club gave a concert at the Academy of Music under the auspices of Mr. T. B. Pugh. The audience was large and the performance excellent. Rubinstein's F-minor Quintet was beautifully rendered. Mr. Heindl's flute solo was not audible clearly to all of the audience, as he seemed to forget the vast size of the building. Mr. Ryan was very successful in his selection. Mr. Hennig was rapturously welcomed and seems to have improved since he left us. Mrs. Granger-Dow in the "Mignon"

Polonaise was not entirely successful, and in her English song her enunciation was quite defective, but in the duet "with Mrs. Bernard she was exceedingly good. It was the "Letter" Duet from Mozart's *Figaro*. Mrs. Bernard acquitted herself finely in the Garden Aria from the same opera.

On Saturday evening Mr. Jarvis gave the fifth of his classical Soirees.

Piano Solo. "Grand Sonata," D major....Hummel.
Chas. H. Jarvis.
Violin Concerto in E major.....Vieuxtemps.
G. Gulemann.
{ Impromptu, F major.....Chopin.
Novelette. E.....Schumann.
Chas. H. Jarvis.
Rondo. 2 pianos.....Chopin.
Messrs. Jarvis and Gulemann.
Solo. Violoncello.....Popper.
W. Popper.
Trio. D minor.....Mendelssohn.

On the same evening, Mr. Wolfsohn's second Saturday night concert took place. Miss Drasdl was the soloist, and sang a "Prayer" by Hiller, and an English ballad by Hay. Miss Drasdl was entirely successful; she sang with intense feeling, and her voice is pure and even throughout the whole compass. The "St. Petersburg French Horn Quartet" performed two quartets. It is impossible to describe the perfection to which these men have wrought this ungainly instrument; the *pianissimo* effects are indeed wonderful. Next week Patti sings us her farewell; and the week after comes the Rubinstein-Thomas combination. EUSTACE.

Music in London.

Mme. ARABELLA GODDARD'S RETIREMENT.—The *Musical Standard* concludes its article on this event as follows:

A brief sketch of her career may perhaps be interesting at the present time. Born in 1836 at St. Saens, near St. Malo, of English parents, she soon showed a talent for music, and at the age of six was placed under Kalkbrenner at Paris. The master was famous for his system of fingering, and the child soon acquired a correct method of manipulation and steadiness of time never to be forgotten. After two years' study, Miss Goddard appeared in public, playing one of Hummel's Concertos. In 1846 she was brought to London and placed under Mrs. Anderson; she shortly after played before the Queen and Prince Albert, who took the highest interest in her future career. Thalberg was her next master, and the famous virtuoso boasted that his fair pupil was his only rival. Under the direction of Mr. J. W. Davison, the attention of Miss Goddard was especially directed to classical music, and a tour in Germany developed and strengthened her inclination for the highest species of pianoforte music. She studied composition under Mr. G. A. Macfarren; and now the young artiste was well-nigh perfect in the path she had chosen, and regular daily practice soon ripened the debutante into a performer of the very first ability. Not that Mme. Goddard ceased to improve: those accustomed to weigh minute differences noted year by year a more perfect finish in her playing, and a larger grasp and greater breadth in phrasing, showing that self culture was not neglected, and that "excellence" was still her motto. Her first important appearance in London was, we believe, at the old Promenade Concerts in the Haymarket, in 1850. Three years after she played Sir W. Sterndale Bennett's Concerto in C minor, at one of the New Philharmonic Concerts given in Exeter Hall under Lindpaintner. Since that time she has been before the public constantly, and from the Crystal Palace to the Suburban Concert Room, her career has been a series of triumphs.

In wishing and predicting as much success for Mme. Goddard during her extensive tour as she deserves, we are selfish enough also to wish that she were not going to quit London; and this last wish is greatly increased by the reflection that on the lady's return here, she intends to devote herself entirely to teaching, and that the public will hear her no more. She will leave a void by no means easy to fill. Foreign pianistes with limited repertoires, whose style is as exaggerated as their pretensions, may have their short day; at present we know of no one competent to fill Mme. Goddard's place. The last farewell has been said, and amidst the universal regret with which she leaves us, it is impossible to help feeling proud of our countrywoman, and watching her colonial and foreign career with close interest. Hope never deserts the human breast; and it may be, that when London is again reached, the fair pianiste may be led to reconsider her determination, and not deal so strong a blow at the art of music, as her retirement must necessarily be.

A WAGNER SOCIETY has been formed in London; through some mysterious influence, the musical journals there are ringing with the reformer's praises,

while they still hug their prejudices against Schumann's music. The most temperate account that we have seen of the first concert, is that of the *Pall Mall Gazette*, from which we extract the following:

Meanwhile Wagner is being introduced or re-introduced to us in London; for it must not be forgotten that some twenty years ago he officiated one season as conductor at the Philharmonic Concerts, when several of his orchestral pieces were performed under his direction. Whether through the fault of the public or of the composer, certain it is that these works produced no favorable impression. Nor did the success of the first "Wagner Concert," which took place last week at the Hanover Square Rooms—the first concert devoted specially and exclusively, in this country, to Wagner's music—prove that music to be eminently acceptable, even to an audience composed largely of Germans, with many of whom the question of Wagner's merit is viewed, not so much from a musical, as from a national and patriotic point of view. Much of the music performed was in accordance with the public taste, and much was in Wagner's latest style. But what was in accordance with the public taste was not in Wagner's latest style, and what was in Wagner's latest style was not in accordance with the public taste. We are merely stating facts without wishing to imply that Herr Wagner is to be judged by the likings or dislikings of his audience. It is worth noticing, all the same, that the pieces most applauded were those belonging to his earlier works, which have been often performed, and may often be performed again, without its being at all necessary to construct for that purpose a theatre at Bayreuth or elsewhere. For our part we like and admire the *Flying Dutchman* (which, however, is never mentioned by professed Wagnerites, and which Wagner himself is said to regard as an error of his youth); we like and admire *Tannhauser*, and we like and admire the little of *Lohengrin* that we happen to have heard on the stage. Wagner loses more than most composers by being heard piecemeal in a concert-room; for the creator of the "art-work of the future" does not "lip in numbers," and his whole system is opposed to the elaboration and perfection of particular scenes which, however highly finished, cannot, he maintains, joined together, form a musico-dramatic work possessing unity, but only a musical medley, or mosaic. In London he must be heard at concerts or not at all. But to judge of him as a stage-composer one should witness a performance of *Tannhauser* at Berlin, or better still, of *Lohengrin* at Munich, or best of all, the longest works of his last period, as they are to be given when a theatre fit for their reception and production has been provided at Bayreuth. For this last opportunity, however, it will be necessary to wait, desirable to attend Wagner concerts in aid of the Bayreuth fund, and commendable to join the guarantee committee which is to ensure the organizers of these concerts against the possibility of loss.

In his latest manner, Wagner seems inclined to replace squarely-defined tune by so-called "continuous melody" even in march music, of which, at the Wagner concert, we had a specimen in his vigorous Kaiser March. Still, as a rule, a march in music must be looked upon as something to be marched to; and the bold, effective themes of which the Kaiser March is mainly made up convey no idea of the sort of music which forms the substance of Wagner's operas. They remind one rather of Meyerbeer, as the well-known and undoubtedly effective *Tannhauser March* (which, again, is no specimen of Wagnerian music in general), must remind every one who hears it of Weber.

At the first of the Wagner concerts a very fine orchestra, under Mr. Dannreuther's able conductorship, did full justice to the *Tannhauser* overture, the overture to the *Meistersinger*, the above-mentioned Kaiser March, and various instrumental and semi-instrumental pieces from *Lohengrin*. Nor must we forget the prayer from *Rienzi*, which, like the overture to *Tannhauser*, the *Lohengrin* selection, and the Kaiser March, excited much admiration. Encores are scarcely a criterion: but however that may be, the pieces most applauded and re-demanded were those of Wagner's early manner; and the public can form but little idea from the Wagnerian entertainment provided for them at the Hanover Square Rooms of the sort of treat that will await, at Bayreuth, those who, by becoming guarantors to the extent of five pounds, will "secure the privilege of choosing four reserved seats at half-price." They will hear a fine singer, however, in Herr Franz Diener, who, at the Wagner Society's first concert, sang, with much earnestness and with all the dramatic power which Wagner's vocal music absolutely requires, *Lohengrin's* expressive song to Elsa, and Sigismund's intricate "Love song," in the *Walkure*—the second of the operas included in the *Nibelungen* series destined for the Bayreuth Festival.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- All like faded flowers. Song and Cho. 4. E♭ to e. Lutz. 30
Rosalyn. 4. E to e. Dagnia. 30
The Violets blossomed where she trod. 4. F to a. Ryan. 35
The above three songs give evidence of fine workmanship in their composition, and may be safely recommended as effective concert songs.
The Raft. 4. E to f. Pinsuti. 60
A very fine song, descriptive of a shipwreck and escape. Reminds one of the days of Henry Russell and his thrilling musical declamations.
In the Land that lieth beyond. Song and Cho. 3. C to e. Hackleton. 30
Guide us to Rest. 3. E♭ to e. Kaye. 35
Two beautiful songs of a sacred character.
O teach me to forget. Baritone Solo. 4. F to f. Eversmann. 35
With German and English words. Made on this side the water, but is quite good enough to be one of the "Gems of German Song."
The Handsome Man. From "Roi Carotte." 3. F to d. Offenbach. 30
London Society. 3. E♭ to d. Lee. 35
No! Comic Duets. 3. (5 keys) to f. Schuenbeck. 60
Three very laughable comicalities. "No!" is a duet between Mr. and Mrs. T.
Ave Maria. 4. E♭ to b. Waud. 50
An effective Ave Maria, with Latin and English words.
The Little Gipsy. 3. D (and B♭) to f. Campara. 40
Words like an English Ballad, and music of that pretty, soft-lyric-like character, which Campani writes so neatly.
I love my Love. 4. B♭ to f. Pinsuti. 30
"O, happy words! At Beauty's feet we sing them ere our prime."
"The old sweet story," beautifully warbled by Ciro Pinsuti. Good concert song. Words by C Mackay.

Instrumental.

- Souvenir Waltz. 3. C. Wales. 35
An agreeable souvenir, certainly.
Mattei. 4 hands. Gird Valse de Concert. 4. A♭. Wels. 1.00
The 4 hand arrangement adds much to the power, without detracting from the brilliancy.
Un Perle de Varsovie. Four Hands. 5. E♭. S. Smith. 75
A sprightly and powerful Polonaise.
Flying Leaves. 4. G. Rosenhain. 30
A sweet "Baritone Air" played principally with the left hand, the right hand accompanying.
Will-o-the-Wisp. Caprice. 4. D. Jensen. 40
As the name indicates, it is light, flitting music, imitating very prettily the dance of a wandering light.
Merry Bird Waltzes. 3. Fahrbach. 40
Introduces Parrot and Mocking Bird calls, &c.
Trios Idylles. No. 3. Aventure Rustique. 4. C. Loeschhorn. 30
Graceful, and not long enough to be tedious.
Overture to Poet and Peasant. 8 hands. 2 Pianos. 4. Brunner. 2.25
No overture, probably, is more popular, and it seems to please as a solo, duet or, as in this case, a double duet, and has even made a "sensation" on the organ. Try it by all means in your next Seminary exhibition.
Wedding March. 8 hands. 2 Pianos. 4. Mendelssohn. 90
Well-known as a solo and as a 4 hand piece, but gains evidently in power and brilliancy by this new arrangement. Mem. Be sure to hire an extra piano for your next wedding.

Books.

- BELSHAZZAR. A Cantata. By J. A. Butterfield.
It is termed perhaps properly, a Cantata, but may also rank as a short oratorio. The story has reference to the taking of Babylon by Cyrus, and the characters, Belshazzar, Cyrus, Daniel, Zerubabel, Nitocris, Shelomith, Festus, &c., as well as the incidents are partly from the Bible, and partly imaginary. Has been given with acceptance, and in costume, as a sacred drama, being "unequivocally endorsed" by the audience.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter, as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

